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## Editorial

### THE TEACHING OF GREEK ACCENTS

"Another great relief to the learner would be to omit the accents in his own compositions, and to pay no attention to their rules." These words are cited from an article by U. von Wilamowitz-Möllendorf in the *Classical Review* (1907, p. 4). Despite the reputation of Wilamowitz, the view here expressed will probably be given little attention by American teachers, yet those who have been brought up under the system he advocates and who have also had painful experience of the futility of attempts to get even the fundamental laws of accent into some heads, will recognize the value of the suggestion. The proposition to omit the dual in elementary books has been received with some favor, though the early place that Homer has in the curriculum makes the advisability of its omission in first-year work very doubtful, and experience shows that the beginner has very little trouble with it. He learns it more easily than many more important facts of grammar, and is less bothered by it than by one such rule of accent as that monosyllables of the third declension are accented on the case-ending in the genitive and dative. It can be stated with the utmost confidence that ignorance of accents will not in any degree lessen the student's ability to read correctly. The few cases in which confusion might arise will be easily learned, and, as a matter of fact, the boy who knows these few necessary facts will be more likely to have his attention attracted when the necessity occurs, than his companion who has spent much time in acquiring and applying the rules. The necessity of having our budding Greek professors properly equipped in all things that contribute to accurate scholarship may be met by requiring the accents to be learned by those who go in for honors or a first-class standing. The rank and file, in writing their compositions, might surely be allowed to follow the example of the Greeks of the classical period.

## THE ANN ARBOR SYMPOSIUM

Through the courtesy of the University of Michigan, reprints of the symposium held at the Classical Conference, Ann Arbor, March 27, "on the value of humanistic, particularly classical, studies as a preparation for the study of law," were sent recently to the members of the Classical Association of the Middle West and South. The papers included in the pamphlet are of importance and interest not only to classical teachers but to all educationists. The authors are not Latin or Greek specialists, but prominent members of the Chicago or the Detroit bar, who, versed in all the details of their profession and knowing exactly what mental qualities and equipment are requisite in its practice, are in a position to know what kind of training is the best preliminary to it. Their discussion of the question will impress every reader as eminently fair and unprejudiced. The whole symposium has a judicial tone which compares favorably with the illogical fervor of many pro-classical harangues. These men do not start with the thesis that a classical training is an indispensable preliminary to a successful career at the bar. They point out that many have become good lawyers without any classical training and some without any training at all. But these are the exceptions. For the great majority they are agreed that a long and rigorous preliminary training is necessary. To decide what the character of this course should be they "weigh, compare, and contrast" (to quote from one of the papers) the claims of the different subjects in the school and college curricula: classics, modern languages, mathematics, natural sciences, and so forth. They do not all favor an exclusively classical course, they do not all give the classics the first place, but every classical teacher will be as much gratified by the high rating given his subject as he will be pleased by the sound practical reasons on which this estimate is based. The emphasis throughout the discussion is laid upon the value of classical study in training the judgment and in developing a precise and effective use of language. The knowledge which men with classical training have of the numerous Latin terms occurring in legal literature and the influence of Roman upon modern law are, rightly we think, treated as matters of minor importance for the question in hand.

THE DOCTRINES OF THE ORPHIC MYSTERIES, WITH  
SPECIAL REFERENCE TO THE WORDS OF  
ANCHISES IN VERGIL'S SIXTH  
*AENEID* 724-51

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The sixth book of the *Aeneid* is a composite picture drawn mainly from Greek models. Popular descriptions of the lower world in the Greek epic, philosophical ideas, and the fantastical beliefs of the mystery cults are here combined into a splendid, though not altogether harmonious effect. It is easy enough, in spite of Eduard Norden's defense<sup>1</sup> of Vergil's consistency, to point out the confusion which has resulted from this mixture of discordant elements, but the thesis of Vergil's carelessness has, perhaps, been pushed too far. Where inconsistencies appear to exist the editors have been too prone to dismiss them with the ready explanation that the poet had no chance to work over and revise this difficult attempt to fuse into a consistent whole conceptions borrowed from such different sources.

It is the purpose of this paper to attempt an interpretation of the most troublesome passage of all, lines 724-51, as it stands in the MSS, without resorting to the usual *tour de force* of deleting a portion or rearranging the lines.<sup>2</sup>

The discovery of the new Orphic verses,<sup>3</sup> mainly in southern Italy, inscribed on thin gold plates buried with the dead, has served to recall the attention of scholars to the mystic ideas of the Orphic-Pythagorean psychology and eschatology, with the result that the field has been reworked, and difficulties have been cleared away; and among them some of the harder problems of the sixth book of

<sup>1</sup> *Hermes* XXVIII. 372 ff. and XXIX. 313 ff.; later his edition of *Aeneid*, book vi.

<sup>2</sup> Following, and supplementing, the general line of Norden's explanation, pp. 16 ff. of his edition, but differing from it in an important particular.

<sup>3</sup> Collected with text, translation, and commentary by Gilbert Murray in the appendix to Harrison's *Prolegomena to the Study of Greek Religion*.

the *Aeneid* have been, in some degree at least, illuminated.<sup>1</sup> The study of these new verses, some of which date from the fourth century B. C., has at any rate proved that the Orphic ideas of the soul and its destiny which are found in late writers like Proclus, highly colored though they are with the Neoplatonic mysticism, come from an early Orphic source, probably the same general source as the newly discovered Orphic lines. It has served, furthermore, to prove the close kinship between the mystic ideas in Empedocles,<sup>2</sup> Pindar, and Plato, and to establish the plausibility, if not the certainty, of the thesis that these authors drew their notions of metempsychosis and eschatology from a common Orphic source, perhaps an Orphic-Pythagorean "Book of the Dead," and that to the circle of ideas which came from this source Vergil owes some of the features of his lower world.<sup>3</sup>

In order to arrive at a view-point from which to examine more satisfactorily the Vergilian lines in question, I propose to pass in brief review the principal notions of the mystic teaching regarding the soul and its destiny which must have been familiar to Vergil.

First is the mystic doctrine of original sin involved in the characteristic myth of the Orphic god, Dionysus-Zagreus. Zagreus, the son of Zeus, is slain by the wicked earth-born Titans and devoured by them. Zeus smites the Titans with the thunderbolt and consumes them with his lightning. From their ashes springs the human race. These ashes contain the essence of the earth-born Titans who rebelled and sinned against Zeus and of the divine Zagreus whom they devoured. Mortals are therefore compounded of the earthly and the heavenly, the carnal and the spiritual, the pure and the impure.<sup>3</sup> In their origin from Zeus, through his son Zagreus, they are divine and immortal;<sup>4</sup> but as they contain also the earthly,

<sup>1</sup> Rohde *Psyche*, in the revision of 1898; Dieterich *Nekyia*; Maas *Orpheus*; Gruppe, article on "Orphic Eschatology" in Roscher's *Lexikon*; Norden's learned edition of the sixth book of the *Aeneid*; Harrison's *Prolegomena to the Study of Greek Religion*; Weil "La croyance à l'immortalité de l'âme" in *Journal des savants*, April, 1895, published also in his volume of *Études sur l'antiquité grecque* (Paris, 1900).

<sup>2</sup> The general view of Weil; see especially pp. 60, 93. Less conservative are Dieterich, p. 198, and Norden *Aeneid* vi, p. 20.

<sup>3</sup> Lobeck *Aglaophamus*, p. 565; Rohde *Psyche* II, p. 119; Weil *loc. cit.*, p. 38.

<sup>4</sup> In the gold tablets the soul's claim to salvation is based on this divine origin. See especially the Petelia and the Caecilia Secundina tablets. Cf. Pindar, fr. 131.

Titanic element, they inherit the guilt of the Titans, their "deeds unrighteous," and are doomed to "suffer the suffering" and do penance for their "ancient sin."<sup>1</sup>

What, then, is the nature of the punishment? The answer is the Orphic-Pythagorean doctrine of metempsychosis. By the law of the Orphic Fate the soul is condemned to an indefinite series of incarnations.<sup>2</sup> It must again and again take on a perishable body. "Clothed in a strange garment of flesh," it must wander in this "meadow of woe," "this roofed-in cave," "this cheerless realm of wrath and death and throngs of dooms and loathsome disease and decay."<sup>3</sup> Each existence on earth is a punishment, each body a tomb-like prison<sup>4</sup> in which the soul is exiled from its rightful home and deprived of its fellowship with the gods.<sup>5</sup>

This wandering of the soul from one existence to another, from a higher to a lower, from a lower to a higher, is conceived as a cycle or wheel of life, κύκλος, τρόχος.<sup>6</sup> In this cycle it is theoretically possible that the soul may fall indefinitely until it is born into the lowest form of earthly existence, or rise indefinitely until it becomes a god; but the chances are that it will not rise to any height, because the ancient guilt tends to beget an endless brood, and so the series of earthly punishments and imprisonments goes on and on. The cycle of rebirths is, then, for the majority of indefinite duration; or, when any limit is set to it, it is a minimum of ten thousand years.<sup>7</sup>

So far the doctrine is simple enough, but the idea of reward or punishment by progress or retrogression in the earthly life is complicated with the notion of reward or punishment in the lower world between incarnations, and with that of eternal bliss or eternal pain.

If the life on earth has been one of signal wickedness and the soul

<sup>1</sup> See Compagno tablet, b, Timpone Grande tablet; Pindar, fr. 106, and Weil's commentary, p. 36.

<sup>2</sup> Abel *Orphica* 222, 223; Empedocles (Stein) 383, 384.

<sup>3</sup> Empedocles 402, 381, 391, 385-87.

<sup>4</sup> Plato *Crat.* 400 C. Cf. *Phaedo* 62 B and Verg. *Aen.* vi. 733.

<sup>5</sup> Empedocles 381.

<sup>6</sup> Abel *Orphica* 225, 226. This is the κύκλου βαρυπένθεος ἀργαλέου of the gold tablets. Cf. *perfecto temporis orbe* of *Aen.* vi. 745 and *rota* in *Aen.* vi. 748.

<sup>7</sup> Plato *Phaedr.* 249A; in Empedocles, 30,000 seasons. See Dieterich *Nekyia* p. 119, and Rohde *Psyche* II, p. 579, n. 3.

is beyond cure, it is sent to the torments of the damned in the lowest depths of Hades, where its release from the cycle consists in the more terrible fate of endless suffering.<sup>1</sup> Of the other souls, the good are sent for a time to an Elysium in Hades, while the unworthy, but not beyond hope, are sent to a place of punishment. The temporary sojourn in Hades is one of purification. Those in the place of punishment are purified through suffering; those in Elysium, apparently through companionship with the good and a foretaste of greater joys to come.<sup>2</sup> The purification in Hades goes on for a considerable length of time—definitely, a period of a thousand years.<sup>3</sup>

The purpose of the mysteries was, naturally, to exempt their votaries so far as possible from the cycle of exile and to reconcile the soul with god.<sup>4</sup> They could at least promise to the mystic who had submitted himself to the rites of initiation, the ceremonies of purification, and the Orphic rules of life, that between incarnations he would not suffer punishment, but would pass the time in comparative joy in Elysium. But there were degrees of virtue within the Orphic sect. To the chosen few who in each life kept their soul from guilt they promised complete purification and release from the "wearisome cycle" after three lives of the body and three purgations in the Elysium of Hades.<sup>5</sup> When at length the last penance is done and the last purgation is accomplished, the soul recovers its pure divinity, regains its lost estate, and goes to dwell forever with the gods.<sup>6</sup>

<sup>1</sup> Plato *Phaedo* 113 E; *Repub.* 615 D, E.; *Gorg.* 525 C; Pindar *Ol.* 2. 74.

<sup>2</sup> For Elysium as a place of purgation see Maas *Orpheus* 231, Abel *Orphica* 231, where the good are purified and receive a "milder fate" ἐν καλῇ λειμῶνι, βαθύρροον ἄμφ' Ἀχέρωντα. Corresponding to this "fair meadow" is the Elysium of Pindar, fr. 129 (Rohde *Psyche* II, pp. 210, 211), and Plato's *Vorparadies* in the heavens, *Phaedr.* 249; *Repub.* at end.

<sup>3</sup> Plato *Phaedr.* 249; Verg. *Aen.* vi. 748.

<sup>4</sup> Abel *Orphica* 266.

<sup>5</sup> Pindar *Second Olympian* 75 ff., according to Rohde's interpretation; Plato *Phaedr.* 249 A—where the Elysium of Hades is replaced by an intermediate heaven. Cf. Claudian *In Rufin.* ii. 491 ff. The gold tablets furnish no evidence on this point, but see Gruppe's suggestion in Roscher, p. 1127.

<sup>6</sup> In the Compagno tablets the soul is freed from its mortality and is pronounced a god. It is sent ἐς ἔδρας εὐαγέων, in the Neoplatonic language of Proclus, πρὸς τὸ νοερὸν εἶδος, Abel *Orphica* 226; probably to Zeus or the "Starry Heaven," whence came its divine, immortal essence. See Rohde *Psyche* II, pp. 130, 131. So also Empedocles 449-51; Plato *Phaedr.* 247; and in more popular language, Pindar *Ol.* 2. 71.

These are the main ideas of mystic thought as they are gathered from Orphic fragments, from Empedocles, Pindar, and Plato. Whether they are taken from one common source, an Orphic-Pythagorean poem, with which, or with some abstract of which, Vergil was acquainted, may, in spite of Dieterich and Norden, be regarded as still an open question. But that these notions in the form in which I have reviewed them formed a part of the literary inheritance of Vergil admits of little doubt.

But to explain the Vergilian passage in question we must add an element drawn from another source, from Stoic pantheism in its more popular form, as it is reflected in Cicero and the Roman writers of his time and later—the doctrine that the soul is a spark from the divine ethereal fire which pervades and rules the world. This pure emanation from the divine essence becomes soiled with earthly taint and fettered with an earthly body, whence mortal desires, sorrow, and pain.<sup>1</sup>

So far this is only a more rational expression of the Orphic conception of the soul, but the pure Stoic teaching had nothing of the idea of metempsychosis. The necessity of penance and purification after death is, however, recognized. On the death of the body the soul is not yet cleansed of the earthly stain, but must wander for a time in the dense, heavy atmosphere near the earth, the turbulent region of clouds and storms,<sup>2</sup> where it does penance and is purified, after which it soars into the pure region of the sun and finds its home in the ethereal fire whence it came.<sup>3</sup>

This idea of a purgation which the later Stoic thought located in the cloudy atmosphere between the earth and heaven's "pure serene" is borrowed by Vergil, though it is expressed in Orphic terms, and, seemingly, made a part of his scheme of purification in Hades.<sup>4</sup> Lines 735-44 can mean only that all who are sent to the broad spaces of Elysium must pass through a stage of preliminary

<sup>1</sup> Rohde *Psyche* II, pp. 320, 321; Cicero *Tusc.* i. 42-45; Verg. *Aen.* vi. 724-34.

<sup>2</sup> Cicero *Tusc.* i. 42.

<sup>3</sup> Seneca *Consol. ad Marc.* 25.

<sup>4</sup> Do we have here simply an instance of Vergil's eclectic tendency, or was the Stoic teaching in the source from which he learned it already contaminated and confused with earlier mystic ideas?

punishment and purification, not all in equal degree, but each in accordance with his merits. *Quisque suos patimur manes.*

It is the following lines which present the difficult problem:

Mittimur Elysium et pauci laeta arva tenemus  
donec longa dies, perfecto temporis orbe,  
concretam exemit labem purumque relinquit  
aetherium sensum atque aurai simplicis ignem.  
Has omnes, ubi mille rotam volvere per annos,  
Lethaeum ad fluvium deus evocat agmine magno,  
scilicet immemores super ut convexa revisant  
rursus et incipiant in corpora velle reverti.

Is the Elysium here mentioned merely a poetic substitute for the Stoic ethereal heaven? Is it, in other words, the final goal of the soul, the ultimate paradise, and do the "few" possess the "happy fields" forever? This is the general view.<sup>1</sup>

But as the text stands they possess the happy fields only until the long cycle of time completed has washed away the last trace of impurity and left the clear, ethereal essence. It is assumed, therefore, that lines 745-47 have dropped out of their right place and should be written after 742.<sup>2</sup> The sense would then be that after the punishment and purification described in 739-43 have continued through the *longa dies perfecto temporis orbe*, and cleansed the soul of every taint, then finally the few enjoy Elysium.

To this remedy it may be objected that it is too heroic to be used save as a last resort;<sup>3</sup> and, furthermore, it clears up one difficulty only to make another. We may well ask: If only those who have undergone this long purification are in Elysium, how can Anchises be there? But this is a minor inconsistency, of which Vergil might easily have been capable. The serious objection appears in 748-51.

<sup>1</sup> Of the editors Wagner, Heyne, Conington, Ribbeck, but not Norden; also of Rohde *Psyche* II, p. 165, n. 2; Dieterich *Nekyia*, p. 155. Cf., however, Maas *op. cit.*, p. 231.

<sup>2</sup> Ribbeck actually gives this order in his text.

<sup>3</sup> Dieterich has an ingenious explanation which aims to do away with the difficulty without disturbing the lines. He would put a period after *tenemus*, 744, marking a distinct pause in the words of Anchises. After *ignem*, 747, he would remove the period, making ll. 745-47 look forward rather than backward. This would be helped out, he thinks, by some dramatic gesture of Anchises. The sense would then be the same as if ll. 745-47 were written after 751. (*Nekyia*, p. 156.) However, this is rather too ingenious. See objections to it in Glover's *Studies in Vergil*, p. 249.

It is not the *few* only who possess the happy fields. "All these" (*has omnes*) who are not released from the cycle and are summoned by the god to drink of Lethe and undergo another incarnation are also in Elysium, not in a place distinct from it as Norden holds. He regards the *seclusum nemus in valle reducta et virgulta sonantia silvae* in which these are congregated as the purgatory to Elysium proper and the region where the punishments mentioned in 740-42 take place.<sup>1</sup> He cites as a parallel "the kindest region of the air which they call the meadows" of Plutarch's *De facie in orbe lunae* 943 C. But this is simply the *Vorparadies* of the mystic teaching, not a place of purification through *punishment*. Plutarch combines Stoic and Orphic ideas. The ultimate paradise, according to the passage, is the upper surface of the moon. Between the moon and the earth is a region where the wicked are punished, and another distinct from this where the good are purified.

The only distinction between "the few" of 744 and "all these" of 748 is that the latter are doomed to return to earth after their sojourn of a thousand years. These must drink of the water of Lethe in order that they may lose the vision of Elysian joy and so be willing to return to the upper world. If they were anywhere else than in the paradise of Hades, if they were in a region of purgation through punishment as Norden thinks,

Quam vellent aethere in alto  
Nunc et pauperiem et duros perferre labores!<sup>2</sup>

Does Vergil's Elysium, then, serve as the eternal home of the chosen few, and at the same time as the temporary abode between incarnations of those who are condemned to revisit the earth? This is incredible, or at any rate without parallel in Greek or Roman thought.

Nor is there any clear parallel in this realm of ideas, so far as I know, for an Elysium in Hades as the final abode of the good.<sup>3</sup> The lower world was at best thought of as an awesome place. With all

<sup>1</sup> His edition of *Aeneid* vi, pp. 21 ff.

<sup>2</sup> Said of those in Vergil's limbo, vss. 435, 436.

<sup>3</sup> A possible instance is the *ἡώρος εὐσεβῶν* of the Pseudo-Platonic Axiochus. The "Isles of the Blest" of Plato's *Gorgias* are probably not in the lower world. See Weil, p. 61, and Stewart's *Myths of Plato*, p. 109.

that poetic fancy could do to paint a subterranean region in cheerful colors, furnish it with light, and deck it with flowers and groves, an Elysium in Hades remained nevertheless a place of comparative gloom.<sup>1</sup> That is why Plato put even his *Vorparadies* somewhere in the heavens and his ultimate paradise in the heaven that is above the heavens. The teaching of the mysteries, the speculations of philosophers and poets who gave the soul a destiny beyond the grave, and popular fancy<sup>2</sup> among the Greeks as among us, placed the final goal of the spirit in the upper world, generally in the "pure serene" of the starry heaven. All this would suggest at least the probability that Vergil's Elysium is not an ultimate paradise, but a temporary abode of the good in the lower world.

The general sense of the mystic conceptions of which I have tried to give a summary points to an interpretation of the passage which, I think, disposes of its difficulties without tampering with the text or rearranging the lines. It is this: Vergil's Elysium is not the final destiny of the soul, but, like the "fair meadow" of the Orphic verses, the Elysium of Pindar, the intermediate heaven of Plato, it is a place where, after the death of the body, the good are sent for purification.<sup>3</sup> The *longa dies perfecto temporis orbe*, 745, is the Orphic cycle, or the period of ten thousand years of the *Phaedrus* myth which must elapse before the average soul can rise from its fall and be restored to its divine estate.

Those designated in the words

has omnes, ubi mille rotam volvere per annos,  
Lethaeum ad fluvium deus evocat agmine magno

are the majority of those who come to Elysium. These, the average good, are subject to the general law of birth and rebirth. After each life of the body they come to Elysium, where they remain a thousand years before they return to earth. The *rota* here mentioned is evidently the Orphic wheel of life.

<sup>1</sup> A place where, as in the Orphic lines above quoted, the good have a "milder fate," μαλακώτερον οἶτον, not that of ideal bliss.

<sup>2</sup> Cf. a number of epitaphs cited by Rohde II, pp. 384 ff.

<sup>3</sup> The purification through punishment, of ll. 739-44, is a preparation for Elysium. However, *penitusque necesse est* | *Mulla diu concreta modis inolescere miris*, and somewhat of the *concreta labes* remains to be purged away in Elysium.

How, then, about the "few" who remain in Elysium throughout the cycle? We have seen that in the mystic teaching a chosen few are in a degree made exempt from the long and wearisome cycle. They are released from the necessity of submitting themselves to the full number of incarnations. This idea Vergil treats freely, and releases the few who have merited it from the necessity of any further life in the body. While the others through the long cycle descend to Elysium and ascend to earth again and again in each recurring period of a thousand years until they are purified and released from the wheel, the chosen few remain in Elysium until the cycle is completed and the last vestige of earthly taint is purged away.

donec longa dies, perfecto temporis orbe,  
concretam exemit labem purumque relinquit  
aetherium sensum atque aurai simplicis ignem.

When at length the purgation is accomplished, what becomes of the pure ethereal essence? The inevitable answer is: The pure spirit returns to its pure source. Like to like, is the law of mystic thought. The earthly taint is left behind in its earthly and under-earthly life, and the spirit goes back to the god who gave it and the place whence it came.<sup>1</sup>

ὅθεν δ' ἕκαστον εἰς τὸ σῶμ' ἀφίκετο  
ἐνταῦθ' ἀπελθεῖν, πνεῦμα μὲν πρὸς αἰθέρα  
τὸ σῶμα δ' εἰς γῆν.

If it be objected that Vergil does not say this in so many words, it may be said in reply that the aim of the sixth book is not primarily to give a notion of the ultimate destiny of the soul, but to furnish a dramatic setting for Anchises' prophecy of the greatness and glory of Rome.

<sup>1</sup> Epicharmus, fr. 35; Eurip. *Suppl.* 532-35:

## HORACE'S *PROPEMPTICON* TO VIRGIL

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Some years ago, on the appearance of Professor C. H. Moore's excellent edition of the *Odes* of Horace, I was struck by a remark introductory to the *Propempticon* to Virgil (i. 3):

It is remarkable that after the first eight verses which contain the *propempticon* proper, Horace, who was usually so tactful, should quickly revert to the old philosophical and theological notions of the sinfulness of human enterprise without observing how out of place such ideas were here, when Virgil was just about to show such enterprise by undertaking this voyage.

The feeling of the editor I could well enough understand, but I felt that in some degree he had missed the significance of the reflections on man's audacity, and their relation to the preceding prayer for the safe delivery of Virgil to the shores of Attica.

My own conception of the matter had been that these reflections, though put in the enunciative form, were in reality an expression of grief, an imprecation upon man's audacious enterprise, which had devised the means of separating friends. This explanation is adequate and, as it seems to me, natural. It was entertained by the author of the Pseudo-Acronian scholia,<sup>1</sup> and of modern editors, I find it is presented by L. Müller, and probably by others. Yet it must be said that, whether because of its obviousness or because the connection has been missed, it is not found in many of the commentaries to which I have referred. Even Kiessling, who was by far the most penetrating of Horatian editors in questions of literary usage and convention, failed to point out the real significance of the second part of the poem and its conformity to the traditions of this literary type.<sup>2</sup> But the matter was dismissed, and only recalled to mind on receiving the last number of *Wiener Studien* (XXIX, p. 165), in which an Austrian scholar, Dr. K. Prodinger, without referring to Moore and probably independ-

<sup>1</sup> *Athenas naviganti Vergilio navigii prosperitatem precatur et execratur etiam timore periculi illum qui primus . . . ad temeritatem navigandi descendit.*

<sup>2</sup> "Uebrigens ist die Ode weniger Gelegenheitsgedicht, als vielmehr lyrischer Erguss über die Vermessenheit menschlichen Strebens."

ently of him, insists on the tactlessness of Horace in holding before Virgil the tale of man's impiety, complains of the lack of connection between the two parts of the ode, finds that interpreters are helpless in the face of it, and finally concludes that we have here two entirely separate poems. This conclusion of course need scarcely be taken seriously, but the partial coincidence of his criticisms with those of Professor Moore suggests that a certain incongruity may have been felt here by other readers of Horace, and will perhaps justify an effort to point out the exact nature of the "tactlessness" of which Horace is guilty, and the place of such utterances in poems of this kind.

The situation which the propempticon presents is of two friends or lovers whose happiness in each other is broken into by the necessity of separation. The one who is left behind prays of course for the safe journey of the other, but he does it with an anxious and foreboding heart, unreconciled to the thought of separation. His mood is not one of cheering farewell and of reassuring hopes, but of grief and protestation. The elements of the propempticon, therefore, in the logical sequence of the emotions involved are: (1) the outburst of grief, and (2) since it must be, the prayer for safe passage and return. The whole matter is put quite simply and clearly by the late theorist Menander, as follows (Spengel *Rhet. Graec.* III, p. 396, 2):

Let us suppose a young man bidding farewell to a friend of like character with himself. Such an one, then, as though some monstrous and unexpected blow had fallen upon him will cry out upon (σχετλιάσει) Fate or the Loves, that they do not permit the bond of friendship to remain secure.

And at 397, 13:

Again you will make lament (σχετλιάσεις) with a view of dissuading (your friend from his purpose); then failing of that you will bring in some such utterance as this: "since then it is determined and I am overborne, let me acquiesce in your will and help it forward."<sup>1</sup>

<sup>1</sup> Ὅτι ποκείσθω δὲ ἡμῖν νέος συνήθης προπέμπων φίλον, οὐκοῦν ὁ τοιοῦτος ἐνταῦθα ὥσπερ τι πεπονθὼς τῶν ἀτόπων καὶ ἀπροσδοκῆτων σχετλιάσει πρὸς τὴν τύχην ἢ πρὸς τοὺς ἔρωτας, ὅτι μὴ συγχωροῦσι θεσμὸν φιλίας διαμένειν βέβαιον κτλ. Again at 397, 13 σχετλιάσεις πάλιν ὡς βουληθεὶς πείσαι, εἴτα ἀποτυχῶν, καὶ ἐπ' αὐτοῖς λέγων· "οὐκοῦν ἐπειδὴ δέδοκται καὶ νενίκημαι, φέρε δὴ καὶ τῇ βουλῇ σου συνδράμωμεν." It is probable that a careful examination would reveal other traces of rhetorical theory, and as an example I would cite for the σχετλιασμός of the propempticon, Cicero *De inv.* i. 109 (under the treatment of *conquestio*): *duodecimus (locus misericordiae), per quem disiunctio deploratur ab aliquo, cum diducaris ab eo quicum libentissime vixeris, ut a parente, filio, fratre, familiari.*

The scheme that is here suggested, with its two elements of protest and, in the end, favoring prayers, is carried out in all its essentials by Ovid in *Amores* ii. 11, the theme of which is a contemplated voyage of Corinna. It is, in conformity with the erotic style and the author's manner, treated with more emotional vehemence than Horace's ode, but in structure it is closely parallel.

It begins with the complaint or *σχετλιασμός*, which Menander enjoins, the theme of which is the same as in Horace, deprecation of man's wickedness and inventiveness:

O utinam nequis remo freta longa moveret.

This is followed by a dire tale of the perils of the deep, in which Ovid does not spare the tender heart of Corinna, but brings the suggestion of death very close to her. Modern taste finds it overdone, and ancient criticism would doubtless have felt in it a violation of that *εὐφημία* which rhetorical theory demanded of the propempticon.<sup>1</sup> But if she will not be dissuaded from her purpose (and dissuasion seems to be the justification of the painful picture which he has drawn—*σχετλιάσεις ὡς βουληθεὶς πείσαι*), may the gods of the deep and favoring winds attend her—*τῇ βουλήσει συνδράμωμεν*—

At si vana ferunt volucres mea dicta procellae,  
Aequa tamen puppi sit Galatea tuae, etc.,

and the poem turns thus to a prayer for the protecting favor of the gods who rule the sea—*καταστρέψεις δὲ εἰς εὐχὴν τὸν λόγον αἰτῶν παρὰ θεῶν τὰ κάλλιστα* (Menander 399, 9). The agreement in structure between Ovid's elegy and Menander's precepts reveals that the component elements of the propempticon were defined by usage, and doubtless by theory also, before Ovid's time. Upon such twofold source of tradition both Horace and Ovid are dependent.

I shall not go on to cite and compare in detail the most elaborately composed poem of this type which has survived to us from antiquity, the *Propempticon Maecio Celeri* of Statius. It contains the same motives as we have found in the poems of Horace and Ovid: the prayer for safety, which may be called the propempticon proper, and the outburst of grief and protestation. In detail it reveals considerable imitation of Horace, and of Ovid too, but it is, I am sure, a mistake to

<sup>1</sup> Menander p. 395: *λόγος ἐστὶ μετ' εὐφημίας τινὸς προπέμπων τὸν ἀπαίροντα.*

say, with most editors of Horace, that it is merely a diffuse imitation of Horace's ode. A truer statement would be that Statius represents with most fulness and completeness the varied motives which this form had developed in the earlier practice of poets and in the precepts of the school. He covers therefore with his composition nearly all the extant examples of the type, and he appears not only as the imitator of Horace *Od.* i. 3, but also of *Epod.* 1 and of Ovid *Am.* ii. 11. Of all these he is in fact the imitator, but also of a larger literature which is lost to us.

His use of *σχετλιασμός* is more immediately motivated, and more closely connected with the propempticon itself than is Horace's. It reveals itself more directly as an outburst of grief on the loss of his friend, and thus helps to show very clearly the relation which Horace intended between the two parts of his poem. Statius represents himself as upon the departing ship overcome with grief and fear for his friend (51 ff.), to whom he clings to the last moment. From this the transition to the complaint upon man's audacity in crossing the seas is very simple and obvious:

Quis rude et abscissum miseris animantibus aequor  
Fecit iter, etc.

This passage, which corresponds to Horace's *illi robur et aes triplex*, is designated by the poet himself as a complaint (*conquestio* = *σχετλιασμός*) by the words of vs. 77, *iusta queror* and of 90 *sed merui questus*, and the whole passage might be characterized by the injunction of Menander referred to above: *σχετλιάσει πρὸς τὴν τύχην ὅτι μὴ συγχωρεῖ θεσμόν φιλίας διαμένειν βέβαιον*. The rhetorical execution of such indictments of fortune tended to become excessive, as in the elegy of Ovid, and with their suggestions of wickedness and forebodings of danger and death they were little calculated to cheer the traveler on his way. But this is not the point of view from which they must be interpreted: rather as evidences of love and devotion, which cry out upon the nature of things as man has made them.

So much for Ovid, and perhaps for others, but Horace's reputation for tactfulness can be saved whole, I think, without having recourse to such considerations. If Horace had used explanatory titles he might perhaps have called this a dramatic lyric. Its action represents to

us the departing ship, which Horace apostrophizes—apostrophizes as a living thing, and we shall therefore think of it most naturally as a ship in motion, not an inanimate hulk tethered to a dock. It is only his solemn injunction for the safe delivery of her precious freight which is to be thought of as reaching the ears of those on board. Only then, as the ship fades from sight and is lost in the distance, does he give way to his grief at separation, and utter in reflective soliloquy the thoughts on man's audacity and impiety. They correspond, to be sure, to the conventional *conquestio* of the propempticon, but employed with how much more of art than in Ovid, or in the precepts of Menander, and with how much more of the *εὐφημία* which Professor Moore missed.

But this, it will be said, is fanciful, good enough if one is amused by it, but the sort of thing which is better kept at a safe distance from philological interpretation, or at best launched no further than to reach the ear of the docile undergraduate. And so I thought myself, until I reverted once more to the conception which I have outlined, encouraged by the fact that it was apparently shared by the poet Statius himself. At all events it is the conception of the situation which Statius creates in his propempticon, not with the reserve of Horace (which leaves room for uncertainty), but openly and withal picturesquely: The prayer to the gods of the sea and to the winds for safe convoy of the ship is heard, and Zephyrus with her favoring breeze summons the ship to depart (vs. 50). The cables are cast off, the gang-plank is let fall into the sea, and the harsh commands of the skipper as the boat gets underway put an end to embraces and farewells. But the poet will not leave his friend until the vessel is fairly in motion (*nec egrediar nisi iam currente carina* [60]), and as the ship fades in the distance the imprecations on man's impiety are uttered (61 ff.). In the midst of them the ship finally vanishes from sight:

Fugit ecce vagas ratis acta per undas  
Paulatim minor et longe servantia vincit  
Lumina.

## WHY STUDY GREEK?

BY JOHN IRA BENNETT  
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"What is the use of studying Greek?" This is a question that every professor of Greek is asked more than once in the course of a lifetime. At least one member of the guild always answers, "None;" for the question thus put is not for information; it is rhetorical and means, "There is no use in studying Greek." And what is the use of arguing with a man who has made up his mind past budging before the argument begins? None. But an apter reply, perhaps, would be the retort interrogative. What is the use of taking a bath? Comparatively few, take the race by and large, ever do. What is the use of combing your hair? Many do not and, in the last analysis, it is a vain and ornate affectation. What is the use of wearing clothes? Adam didn't. What is the use of knives and forks? Fingers were made before both. What is the use of building houses? Holes in the ground would serve, and have served. What is the use of poetry? "Words, words, words." What is the use of music? Mere sound. What is the use of statues and paintings? Figments of the imagination expressed in pigments and marble. What is the use of religion? You can't eat it; you can't drink it, you can't buy it, you can't sell it, you can't wear it—except inside. In brief, what is the use of anything that is very much worth while? Why, if you will have it so, none.

But never since the primal adorning in Paradise has man been willing to lead the unadorned life. He has come to prefer the life beautiful in the very widest sense of the term. He has grown into his clothes and houses, and up to his knives and forks and baths and poetry and music and statues and pictures and religion; and, to tell the truth, he rather likes them all. He finds that they make life not merely tolerable, but a very fine thing—quite the finest that he knows anything about; so fine, in fact, that he fondly hopes it will last forever. He therefore likes everything that makes life fuller and richer and, having found any such thing, he cannot willingly let it go.

"Why study Greek?" Why not? The Greeks were beyond question the most gifted race the world has ever seen, the greatest adorners and enrichers of life, artists in all the arts and artists in living. They were the first to look fearlessly straight out at the world and ask what it was, what it had to say for itself. They were the first to look straight into man and ask him what he was, what account he could give of himself. They arrived at a fundamental conclusion that the world is a cosmos, an orderly creation; and that man is a cosmos, too, or as their proverb put it, "a little cosmos in the great cosmos." They therefore believed that whatever exists, either in the great cosmos or in the little one, must be accounted for. No partial views of the universe would have contented them—much less of man; man was an aggregate of many parts; none of them could be ignored; right life was the right blending and expression of all these parts. This was sane. Arriving at this premise, the Greeks grappled with every problem of human life—many of the specific problems of science and many of those incident to an industrial civilization had not as yet come to their first statement—and they progressed far toward a solution of most of them. Their solutions were often too concrete but always intelligible, seldom superficial, and usually surprisingly brilliant. They asked and answered, as best they could in the light of what knowledge they had gathered, the great questions of the here and the hereafter. They stated and answered the problems of politics and government and the answers were profound enough to interest men of all subsequent times. They stated and answered with equal brilliancy the problems of ethics, and their answers, though tentative, were in the right direction; they were based upon an analysis of nature and human nature. And they gave beautiful expression to their view of life, not only in their institutions but also in their works of art. Without models—at least without any that permanently or even considerably influenced them—they created an architecture the most perfect that the world has seen in chaste and temperate beauty; this architecture as a whole and in its details is a final contribution to the rich inheritance of mankind, "a possession forever." With no models to which they long adhered they created a sculpture which is still the synonym of perfection in the sculptor's art. Who that has gone through any of the great

museums of Europe has not felt the sweet repose of coming from the whimsical or often brilliant individualities of the modern sculptor into the calm and masterful self-possession of the Greek room, where eccentricity is cast aside for the perfect type. "These men," the traveler says, "knew what they wanted; and they found it." Quite without models—and this no other race ever did—they created a great literature, complete in all its forms, in many of them unsurpassed, in some of them still unequalled. Beyond all question no race can exhibit so complete a catalogue of writers of the first rank in poetry and belles-lettres as the Greeks; and the great Greek books are still as direct and fresh and vigorous as they ever were; they came from life and they have life eternal. To turn from the ingenuities and vapidities of a great part of modern verse and the femininity of the bulk of modern fiction to the virile, elemental narratives of Homer is like stepping from a hothouse into the fresh air. A hothouse is a pretty place, but not to live in, and the cyclamen flower is better on a Greek mountainside than it is in an earthen pot. As a final count in a brief and inadequate summary, it is worth remembering that the Christian religion was diffused largely through the Greek world, the Greek mind and the Greek language.

"Why Study Greek?" Because it is eminently worth while, and for no other reason. Greek, like music and art and Shakespeare and the Bible, is one of those useless things that are more useful than anything that is useful because they give life and give it more abundantly. And Greek ranks high among these treasures incorruptible, for the Greeks, in a greater degree perhaps than any other race, had a distinct and vigorous racial genius; they were a "peculiar people." The applications of this racial genius are especially illuminating because the genius was applied to a simpler world than ours. In consequence, the best work of the Greeks, whether in their institutions or in the arts, has a remarkable clearness of outline; in its sum total it is a very distinct and affirmative contribution to the progressive search for truth. And by virtue of its simplicity and its clearness of outline it makes a strong appeal to our intelligence. For the Greeks were on the right road. Their method was inquiry, their aim to understand and express. In a marked degree they were skilful in their method; their aim, in the arts at least, was true and they hit the

mark. Furthermore, the solutions of the future will be worked out along the lines laid down by the Greeks and not by departing from them. We have strayed too long and too far. The world is turning back in its modes of thought and is nearer the view of the Greeks than it ever has been since their time. With far greater knowledge than they possessed, especially in science, we have taken up their method, inquiry, and their aim, to understand and express; and we shall succeed in both far better than they did. We are no longer, as Newton thought he was, like children gathering pebbles on the beach while the great ocean of truth lies before us; we are actually sailing that ocean with chart and compass and we are beginning to know our ports. When we get the whole ocean mapped out we shall still reverence the Greeks as the pioneer voyagers.

"But can I not," you will ask, "learn to understand the Greeks through histories and treatises and translations?" To a considerable extent. The histories and treatises are good; but a good translation is about as rare as the Phoenix. Translation is an exacting art and few attain to great excellence in it. Most translations are bald and unidiomatic, leaving the impression that the Greeks wrote very bad Greek or at least provoked very bad English; others are artificial and scholastic like the Lang translations of Homer; these are remarkable as *tours de force* of scholars and literary men, but they are not Homer and they are not English. Only now and then does a translation come to be counted among English classics, like Jowett's translation of Plato; for "many bear the fennel-rod, but few are real votaries." "But in any case," you will say, "are not the translations better than I can make?" Very likely, but anybody that has ever seriously studied any other language than his own knows that he begins to be on better terms with a people as soon as he learns their alphabet; at all events, the language of any race that has achieved great things will continue to be studied so long as the achievements of that race are valued.

"Shall I not forget all my Greek if I do not continue to study it?" You will forget your mother if you do not get well enough acquainted with her to remember her. Few students get a strong enough grip on any study to hold fast to a very considerable residuum of exact knowledge; few that do get a fair grip keep it. A constant quantity

of knowledge in Greek or anything else means a frequent renewal of study or practice. But most persons that have forgotten their Greek never really knew any. Show me the man who says that he has forgotten his Greek more completely than I have my analytical geometry and I will show him that he has not. I never knew any; I just took it. I suspect, however, that no student, having once become moderately well acquainted with Homer, has quite forgotten what Homer's poetry is like; and I am further of the opinion that this knowledge is worth acquiring and retaining.

As regards the somewhat extraneous motives for studying Greek—such as the training of the mind, the enrichment of our resources in the use of our own language, and so forth—I have little to say. Greek will or will not do these things according to the way in which it is taught and studied; for it is a nice instrument and must be nicely handled. Besides, the plaintiff—or as I should prefer to call him, the defendant—can make out a good case here. Other studies afford a complete training for the mind. The proper study of English is English; if we became as familiar in our youth with some of the great books of our language as the Greeks did with some of the great books of theirs, our English would very well take care of itself; nor have I ever noticed that a knowledge of Greek necessarily implies a peculiar felicity in the use of English. But if the plaintiff proposes to bring forward any study that has the precise virtues of Greek and all of them, he can no more do that than he can bring forward any one poet that shall take the place of Shakespeare. Greek is Greek; there is no Greek but Greek and Greek is its prophet. I am not, however, in favor of anybody's being compelled to study it. I think it regrettable that some study it who have no aptitude for it. I think it more regrettable that many who have an aptitude for it and would profit by it do not study it. If you do not care for it, gentle reader, that is your affair; but you are probably no better qualified to call my vocation useless than I yours. "In brief, sir, study what you most affect." But remember: "The best is the best, though a hundred judges have declared it not so."

## Note

Contributions in the form of notes or discussions should be sent to Campbell Bonner, University of Michigan, Ann Arbor, Mich.

### LIVY xxi. 18.7

*Nostra enim haec quaestio atque animadversio in civem nostrum est, quid suo aut nostro fecerit arbitrio.*

Weissenborn's explanation that the interrogative clause depends only on *quaestio*, the prepositional phrase only on *animadversio*, and that the latter word signifies "punishment," seems to be accepted by all later editors. But, not to speak of the remarkable hyperbaton, for which no Livian parallel is cited, this explanation presumes the same situation as that which we find in Polyb. iii. 20.6 and 33.3, App. *His.* 13, and Flor. i. 22.7, where the offering of peace or war in the fold of the toga is related in connection with the only embassy mentioned in those authors, that which was sent to demand the surrender of Hannibal. Livy has two embassies, of which the first (xxi. 6.8 and chaps. 9 ff.) was sent with this demand during the siege of Saguntum, while the second, sent after the fall of the town, was commissioned only to ask (chap. 18.1) *publicone consilio Hannibal Saguntum oppugnasset*. The question of surrendering (not, properly speaking, of punishing) Hannibal did not therefore arise on this occasion; the Carthaginian orator refers to it (chap. 18.4, 5) only historically before beginning, in §6, his reply to the question actually before the Gerusia. Now *in eum* may quite well go with *quaestio*; cf. Cic. *De or.* i. 53.227, *L. Scribonio quaestionem in eum ferente* (cf. Plin. *Ep.* iii. 9.6), and especially Cic. *Off.* ii. 13.44, *in eum, quid agat, quem ad modum vivat, inquiritur*, where also we have the interrogative beside the prepositional clause. And the interrogative clause may equally depend on *animadversio*. This construction is expressly noticed by Lewis and Short *s. v. animadverto* only under II. A, where *animadverto* = *intellego*, which does not apply here; but two examples are cited without remark under I. A, where *animadverto* = *animum intendo*, and more will be found in the *Thesaurus Linguae Latinae* II. 75; see also *ibid.* I. 842, *s. v. adverto*, and the instructive passage of Gaius, ii. 114: *igitur si quaeramus . . . in primis advertere debemus an . . . deinde . . . requiremus an*, etc. For *animadvertere* used in legal language otherwise than of punishment cf. *Dig.* iv. 4. 1, *praetor edicit*:

"quod cum minore quam viginti quinque annis natu gestum esse dicetur, uti quaeque res erit, animadvertam;" *ibid.* xlvii. 10. 15. 25, ait praetor: "ne quid infamandi causa fiat. si quis adversus ea fecerit, prout quaeque res erit, animadvertam;" *ibid.* xlii. 8. 8, eam rem apud arbitrum ex causa animadvertendam. What is meant in the first two passages is that the praetor, after a preliminary inquiry into the nature of each case, will take steps as may be necessary, will grant or deny relief, allow or refuse an action, and so forth; in the third passage the verb is a synonym of *cognoscere*, "to try" a case. The verbal substantive may denote no more than that in *Cic. Leg. ii. 15. 37, senatus vetus auctoritas de Bacchanalibus et consulum exercitu adhibito quaestio animadversioque*,<sup>1</sup> although the known facts, extraneous to the text, suggest the idea of punishment. But in *Livy* that idea is excluded by the facts, and the two substantives must be synonyms: "it is for us to inquire and take cognizance, with reference to a Carthaginian citizen, as to what he did by our command or on his own responsibility."

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<sup>1</sup> So C. F. W. Müller for the *quaestio animadversio* of the MSS. If, however, the second word has the sense above suggested, the combination may be a formula, in which case the asyndeton would be admissible.

## Reports from the Classical Field

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Every one interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind.

**Systematic Work in Latin Composition.**—The following is part of a statement by Miss Josephine E. Sondericker, formerly of Oxford College (Ohio), which gives a good illustration of systematic work in constructions. The book used was Jones's *Latin Prose Composition*.

My plan is to make the principle involved in each lesson as clear as possible before the pupils begin their preparation of it. Then I have them bring the translated sentences to class and put them on the board. I correct the sentences, discuss the mistakes, and require the pupils to tell what each sentence illustrates. No grades are given for this work. Half of another recitation period is used in practice on the board with sentences that the pupils have not seen, but which illustrate the same principles. As before, an explanation of the constructions involved in them is required.

A written test is given when a subject (e. g., the Genitive) is finished or, in other cases, about once a month. Ten sentences are given to be translated, and the explanation of underscored words is required. These sentences I correct and grade, then hand back at the next recitation to the pupil, who is permitted for about half of the recitation period to make any corrections that he can. Then I make a second correction of the papers, adding to the pupil's previous grade credit for the corrections which he himself has made. This is the only grade that the pupil gets for his work, and it has proved to be a very satisfactory solution of a vexatious problem.

**An Experiment in Latin Composition.**—A desire to secure a more satisfactory co-operation on the part of their students in Latin composition has led the instructors in the Indiana State Normal School to make an experiment which has been carried on for about two years. They felt that the exercises in composition should stand in direct and vital relation to the reading of the students, in order to obtain the greatest benefit along both lines, and that they should be closely adapted to the needs of the individual class. The result was the following scheme which, in their opinion, has proved successful in many ways.

The teacher notes, in the reading of the class during the week, all those words, expressions, constructions, etc., in which it seems that the more concentrated work of composition can best aid them at that particular time. These matters, together with other points in which the past work of the class has shown

weakness, are assigned as material for composition once a week, and two or three members of the class are asked to compose English sentences illustrating the points in question. These are corrected by the teacher, so far as may be necessary, and are then put on the board to be translated into Latin by all the students on the day set apart for composition.

The plan has considerably increased the interest in composition and has led to a more diligent comparison of Latin and English idioms. The points are emphasized by being kept before the minds of the class throughout the week. No doubt, the feeling that they are able to do for themselves what some mythical being in Boston or Ithaca is in the habit of doing for others has had a good effect. And the added feeling of responsibility on the part of those who compose the sentences, together with their natural desire to have their share in the performance pass off well, results in a concentration of attention and an alertness which it is not always easy to secure.

**Devices for High-School Work.**—Mr. E. G. Hill, of the Seattle High School, publishes a little book, entitled *A Help for Latin Students*, which contains the forms, the common constructions with grammar references and explanations, and all the words which are used at least ten times in Caesar, arranged according to their roots. It appears that all the roots but six occur in the first book, and these six are found in the second. In the forms the endings are set off by being printed in red ink.

*A Latin Drill Book*, by Miss Margaret H. J. Lampe, of the Bloomington, Ill., High School, is a blank book of seventy-eight pages for drill in forms and in the derivation and formation of words. A verb, for example, is printed at the top of the page and blank spaces are designated to be filled out with its various tenses, moods, etc.

A series of "Latin Games," on the same general principle as the game of "Authors" has been devised by Professor E. D. Wright (Appleton, Wis.). There are two packs of cards dealing with the common verbs, their meanings and principal parts, two dealing with the conjugations, and a "Game of Latin Authors," which consists of fifty cards, one each for as many Latin authors, with seven questions about the author and his life and works.

**The Lawrence Latinist.**—The first number of a sixteen-page publication by the Latin students of Lawrence University (Appleton, Wis.) appeared last spring under the title given above. It testifies on every page to the alertness and progressiveness of its promoters, and reflects fully the interests of the Latin work in the institution. There are editorials, short articles on various phases of the student's Latin study, several neat metrical translations from Horace and Catullus, a Latin letter to Virgil, unique translations (under the heading "Mirabile Dictu"), news of Latin students past and present, a Latin honor list, an account of a meeting of the Latin Club, a list of the new books in the library which are of interest to Latin students, an account of the Classical Association of the Middle West and South, in which we find that of twenty-two graduates from Lawrence University,

who are teaching Latin in Wisconsin, nineteen have joined the Association, while only "three are out of the fold," and lastly, a string of "grinds" under the caption "*Verbera cui verbera debeantur.*"

The paper appears as one of the numbers of the Lawrence University Bulletin, which is published by the institution.

**New Plays of Menander.**—About a year ago some forty leaves of a manuscript of Menander were found in Egypt, from which, much damaged as they are, about 1,300 lines and parts of lines have been deciphered. These lines form parts of four different comedies. The plots of the plays, as they appear from these remnants, seem rather meager, and they may be said to furnish a sufficient excuse, in a way, for the combination of two plots into one, which the Roman dramatists practiced so extensively when they adapted them to their own stage. The life depicted in the plays is that already well known from Plautus and Terence.

**Recent Discoveries.**—A marble discus-thrower has been found at Castel Porziano, a few miles east of Ostia, on the ground once occupied by the gardens of a villa of the second century, which was itself built on the site of one dating from the time of Augustus. The statue, as restored from the fragments, is complete with the exception of the head, right arm, left foot, and the fingers of the left hand. It is now in the National Museum, and is considered by some to be the best extant copy of Myron's famous work, both in fidelity to the original and in execution.

On the site of the Gardens of Sallust in Rome was found a perfectly preserved statue of one of the daughters of Niobe. This piece, which is of Greek marble, had been carefully concealed in an underground gallery, near the north angle of the Servian Wall. The figure rests upon the left knee, with the head thrown backward and both hands reaching toward the wound in the back. The work seems to belong to the Hellenistic period and to be closely related to the Niobid statues at Copenhagen. It has no connection with the Niobe group in the Uffizi Gallery at Florence.

At Alesia, France, a pan's pipe was discovered, consisting of a rectangular block of wood, in which are seven small holes of varying depth and traces of an eighth.

A soldier's monument was found near Paris, the fifth of its kind from that locality. The inscription shows that it marked the grave of a certain Fortunatus, a *vexillarius exercitus*.

The siege-works of Scipio Aemilianus at Numantia (133 B. C.) have been discovered, including five of the seven forts mentioned by Appian, as well as several larger camps and part of the wall of circumvallation. The barracks and other buildings were of stone. No other such military structures are known before imperial times.

During the removal of a house at the foot of the Tarpeian Rock the statue of an old woman was found, very realistic in style, and belonging to the same period

as the statue of the old woman with the wine jug in the Capitoline Museum. In the newly discovered statue the woman carries a basket.

#### **New England Notes.**

*Connecticut.*—The third meeting of the Connecticut section of the Classical Association of New England was held on October 26, at the Norwich Free Academy. After an address of welcome by the principal of the Academy, Mr. Henry A. Tirrel, the following programme was given: "Ideals and Practice in College Preparatory Work in the Classics," Harley F. Roberts, Taft School. The paper was discussed by several of the members. "A Vacation in Italy," by Professor Tracy Peck of Yale, brought the old familiar places most vividly before the audience. "A Peripatetic Talk on Casts in Slater Museum," by Dr. P. V. C. Baur, of Yale, gave a clear outline of the periods of Greek sculpture, the artists, and their tools, and was illustrated from the casts themselves. "The Roman's Playground," by Professor Karl P. Harrington, of Wesleyan University, was illustrated by views of the beautiful mountain and seaside resorts of ancient Italy. "With Roman and Moor in Andalusia," by Professor C. U. Clark, of Yale, was illustrated by views of Roman ruins and Moorish towns and palaces taken on a trip from Gibraltar to Seville. The entire session was a successful and inspiring one.

*Rhode Island.*—The members of the Classical Association of New England in Rhode Island met at Brown University and considered the formation of a Rhode Island branch. Officers were elected, and a series of winter meetings was planned.

At a round table in connection with the meeting of the Rhode Island Institute of Instruction at Providence, Professor Francis G. Allinson, of Brown University, and others spoke upon "Greek and Latin as Literature."

*Massachusetts.*—It has been proposed to hold a mid-winter meeting in Boston for the great number of classical teachers in that vicinity. It is thought that such a gathering would be well attended, and would attract many who are not yet members of the New England Association.

*Miscellaneous News.*—The work in archaeology at Johns Hopkins is well organized now under Professor H. L. Wilson (Roman archaeology), and Dr. D. M. Robinson (Greek). Professor Wilson brought with him from Italy a large collection of original Roman antiquities (about a hundred inscriptions, many marbles, bronzes, vases, etc.), which together with the material already on hand on the Greek side (embracing many fine vases) gives the department a good working apparatus.

The Simison Latin Fund at DePauw University has been substantially increased by the Simison heirs. This fund has been productive for about thirty years; the revenue from it is expended upon the Simison Latin Library.

Professor Howard Crosby Butler, of the department of archaeology at Princeton, spent the summer in Asia Minor, where he examined a number of ancient sites with a view to future excavation. Among the places explored were Sardis, Philadelphia, Magnesia, Laodicea, and Colophon. Professor Butler had a very satisfactory conference with the Sultan with reference to this work.

Dr. D. G. Hogarth, formerly director of the British School at Athens, addressed the Washington Society of the Archaeological Institute at its annual meeting, November 8, on "Ionia and Lydia, and the Results of the Excavations at Ephesus."

The University of Cincinnati has made important additions to its set of casts and its classical library. Large classes are reported in the advanced and graduate work. Northwestern also reports a very large increase in archaeology and in freshman Latin. Greek has been made a freshman elective at Buchtel College; a good registration is reported.

#### Recent Changes in Classical Faculties.

*Bowdoin College*.—Kenneth C. M. Sills promoted from adjunct professor to professor of Latin, to succeed William A. Houghton, retired.

*Williams College*.—H. C. Blagbrough appointed assistant in Latin; J. S. Galbraith, A.M., appointed instructor in Greek.

*Hotchkiss School (Lakeville, Conn.)*.—Dr. Lester Brown, professor of Greek in Drury College (Mo.), appointed master in Greek.

*University of Vermont*.—John Ellsworth Goodrich, for more than a third of a century professor of Latin, has been made professor emeritus. He is succeeded by Marbury Ogle (Ph.D., Johns Hopkins), as assistant professor of Latin.

*Harvard University*.—Professors H. W. Smyth and J. W. White are on leave of absence for a year.

*Latin School (Cambridge, Mass.)*.—Isaac B. Burgess, formerly of the Morgan Park Academy, Ill., has been appointed master in Latin.

*Princeton University*.—Dr. Leroy C. Barrett, formerly instructor in Latin at Johns Hopkins, and A. M. Harmon from the School at Rome, have been appointed preceptors in classics; H. P. Houghton (Ph.D., Johns Hopkins), Dr. H. B. Van Deventer, W. A. Fleet (Rhodes Scholar), and P. Nixon (Rhodes Scholar), appointed instructors in classics; Dr. D. R. Stuart, formerly preceptor, has been promoted to a professorship in classics; Edward Capps, formerly professor of Greek in The University of Chicago, appointed professor of classics.

*University of Pennsylvania*.—Professor John C. Rolfe is in Rome this year as professor in the American School of Classical Studies. Dr. Fleming James has been appointed instructor in Greek and Latin; Dr. George D. Hadzsits gives graduate and undergraduate instruction as research fellow, succeeding Dr. Kelley Rees, who has become professor of Greek in Adelphi College.

*Johns Hopkins University*.—Ralph Magoffin (fellow in the school at Rome last year) is conducting courses in ancient history; Professor Wilfred P. Mustard, formerly of Haverford College, has been appointed collegiate professor of Latin.

*George Washington University*.—Dr. Charles Sidney Smith, assistant professor of Greek and Latin, promoted to a professorship in Greek and Latin; M. W. Hendry appointed instructor in Greek and Latin.

*University of West Virginia*.—Frank Trotter, A.M., appointed professor of Latin. Professor R. W. Douthat will devote his attention more especially to classical philology.

*Wake Forest College.*—Hubert McN. Poteat appointed instructor in Latin; Jesse Gardner (A.B., 1907), appointed instructor in Latin in Shorter College, Rome, Ga.; J. B. Weatherspoon (A.B., 1906) appointed instructor in Greek in the Southern Baptist Theological Seminary, Louisville.

*Western Reserve University.*—Dr. W. G. Leutner, instructor in Greek, is abroad on leave of absence for the year. His place is taken by Sereno B. Clark (Ph.D., Harvard, 1907).

*Oxford College.*—Orma Fitch Butler (Ph.D., Michigan, 1907) becomes professor of Latin, to succeed Josephine E. Sondericker.

*Miami University.*—Dr. Norman W. DeWitt appointed professor of Greek.

*Marietta College.*—Mr. D. T. Schoonover, of the University of Chicago, appointed professor of Latin.

*University of Cincinnati.*—J. W. Thayer, A.M., appointed assistant in Latin.

*Indiana University.*—Dr. E. H. Sturtevant, acting assistant professor of Latin for two years, has gone to Barnard College.

*Notre Dame University.*—Dr. G. A. Marr and Dr. J. B. Delauney have been appointed professors of Latin, and M. J. Shea and J. B. Reno instructors in Latin. Professor J. B. Reynolds has gone to the Interlaken School at LaPorte, Ind.

*Wabash College.*—Daniel Dickey Hains, associate professor of Latin and Greek, has been made acting professor of Greek, in charge of the department, to succeed Professor Henry Z. McLain, deceased.

*DePauw University.*—Miss Dade B. Shearer (A.B., Chicago), has been appointed instructor in Latin to succeed Esther B. Ludwig, A.M., who goes to the South Bend (Ind.) High School.

*Hanover College.*—H. W. Wolfe, of Indiana Central University, has been appointed professor of Latin and German, to succeed C. R. Melcher, who goes to Kentucky State College.

*University of Illinois.*—Dr. E. W. Hope, instructor in classics, goes to Leland Stanford University, and is succeeded by Dr. H. F. Allen, formerly of Princeton University, as associate in Greek and Latin.

*The University of Chicago.*—Susan Helen Ballou promoted to an instructorship, and Gordon J. Laing to an associate professorship in Latin; G. L. Hendrickson, professor of Latin, has gone to Yale.

*Northwestern University.*—W. A. Oldfather, who has been doing research work at Munich, will return in the middle of the year.

*University of Wisconsin.*—Guy C. Colburn, fellow, and Willard Shannahan have been appointed assistants in Latin; A. G. Laird promoted to an associate professorship in Greek; R. D. Lee, assistant in Latin, has been appointed professor in Greek and Latin in Central College, Fayette, Mo.

*University of Michigan.*—Dr. Campbell Bonner, associate editor of the *Journal*, appointed junior professor of Greek; Dr. Bonner was previously professor of Greek in the Peabody College for Teachers (University of Nashville).

*Hillsdale College.*—Frank B. Meyer, professor of Latin, is spending a year

on leave of absence at Harvard as Austin scholar in classics; Kingsbury Bachelder, professor of Greek for twenty-four years, died August 27.

*Olivet College*.—Samuel Grant Oliphant (Ph.D., Johns Hopkins), Johnston Research Scholar, appointed professor of Greek; A. R. Crittenden, professor of Latin, is on leave of absence for the year.

*Iowa State Normal School*.—Professor Frank I. Merchant has been appointed to the professorship of Latin to succeed F. C. Eastman, who has gone to the Iowa State University.

*Ottawa University*.—Raymond A. Schwegler, professor of Greek and education, becomes a member of the Department of Education in the University of Kansas; Professor W. S. Gordis has been put in charge of the college Latin and Greek, and Miss Ida Belle Shive of the Burrton (Kas.) High School, becomes instructor in Latin in the academy.

*University of Kansas*.—Earl W. Murray, Rhodes scholar, has been appointed assistant professor of Latin, to succeed R. T. Hargreaves; A. F. Hendrix, formerly assistant professor of Latin, died October 3, at Gettysburg, Pa.

*University of Missouri*.—An instructorship in Sanskrit and comparative philology has been established.

*Washington University*.—Dr. George R. Throop has been appointed instructor in Greek and Latin.

*William Jewell College*.—S. E. Stout, A.M., appointed associate in Latin, in charge of Latin in the Academy.

*Tulane University*.—Myron J. Luck, formerly teaching fellow in Greek, goes to Lehigh University as assistant professor of English.

*Fargo College*.—Joseph Walleser, Rhodes scholar, and Christine Mina Pollock appointed instructors in Latin.

*Yankton College*.—Mr. H. Ozanne (A.M., University of Chicago, 1907), has been appointed professor of Latin.

*University of California*.—L. J. Richardson has been promoted from assistant professor to associate professor of Latin; Professor E. B. Clapp is away this year on leave of absence as professor at the American School at Athens; Dr. O. M. Washburn, formerly at the University High School, Chicago, has been appointed instructor in Latin and will give particular attention to archaeology; M. E. Deutsch of the Berkeley High School has been made assistant in Greek.

*University of Washington*.—H. B. Densmore, Rhodes scholar (1904-7), appointed instructor in Latin and Greek.

*University of Idaho*.—Dr. H. L. Axtell (Ph.D., Chicago, 1906) appointed professor of Greek and Latin; Mr. Evan Sage appointed instructor in Latin.

**A Correction.**—By an oversight the address of Dr. G. N. Olcott in the December number of the *Journal* (in the article "Ancient Coins for Purposes of Illustration," p. 79) was incorrectly given. It should be 438 W. 116th St.

**Professor Minton Warren, 1850-1907.**—American classical scholarship has suffered an irreparable loss by the death of Professor Minton Warren, of Harvard

University. His death occurred November 26, 1907, and was very sudden. He fell to the ground without any warning, just as he had turned to walk homeward from the door of the house of a friend. The shock to his very large circle of friends and students was all the greater from the fact that he had always been very active and vigorous physically, and, with the exception of a serious illness in 1888, in good health.

Minton Warren was born January 29, 1850, at Providence, Rhode Island, the son of Samuel Sprague and Ann Elizabeth (Caswell) Warren, and a lineal descendant of Richard Warren, one of the Plymouth company who came from England in the Mayflower. His early education was received in the schools of Providence. He was graduated as Bachelor of Arts at Tufts College in 1870, and joined the Graduate School at Yale in the autumn of 1871, where his name was enrolled with twenty-four others—among them, Dana, Hastings, Lanman, Manatt, and Perrin—and where he came under the inspiring influence of such men as Hadley, Whitney, and Lounsbury.

After teaching for some time at Medford, Mass., he was called, in preference to some forty candidates, to the vacant principalship of the Waltham High School, on a salary of \$2,500. The position was unsought by Mr. Warren, and the method used by the school committee in filling it was a flattering tribute to his qualities as a teacher. He accepted the call, began his work there December 1, 1873, and continued it with admirable efficiency until July, 1876, when—yielding to the constraining ambition for an academic career on what must be for years a much smaller income—he sailed for Europe. Here he spent three years, enjoying at Leipzig the instruction of Curtius in Greek, of Ribbeck in Plautus, of Arndt in Latin paleography, of Windisch in Sanskrit, and at Bonn, as a member of the seminary, coming under the teaching of Bücheler and Usener. He received the Doctor's degree at Strassburg in 1879, and in September of that year began his work at Baltimore as associate in Latin at the Johns Hopkins University. Here he labored successfully for two decades until his removal to Harvard. During the year 1896-97 he was director of the American School of Classical Studies at Rome. In the spring of 1899 he accepted a reappointment as director, which was tendered him on the understanding that the position was to be a permanent one; but reconsidered the matter upon receiving, very shortly after, the call to Harvard University, where he continued until his death.

Professor Warren was married December 29, 1885, to Salomé A. Machado, of Salem, Mass. Mrs. Warren and her two children, Minton Machado and Francisca Machado, survive him. The son is now a student in Harvard College.

No extended notice of Professor Warren's work as a Latinist is here possible. His publications, while not numerous, were always models of scholarship, and won for him recognition at home and abroad. The earliest was, "On the Enclitic *-ne* in Early Latin" (*A. J. P.*, Vol. II, pp. 50-82); the last his wise treatment of the much-discussed archaic inscription on the stele discovered in the forum (*A. J. P.*, Vol. XXVIII, pp. 249-72). Happily he lived to enjoy many congratu-

latory letters from classical scholars on his skilful interpretation of this difficult monument. But his great and permanent memorial is the large number of Latinists, now holding academic positions in America, who studied under him at Johns Hopkins and at Harvard Universities, and that larger number whom he generously aided from his abundant store. No man ever applied to him without being enriched. His abhorrence of intellectual pretense, his devotion to truth, his accuracy, love of learning, and high attainments remain an ideal and inspiration for all.

## Book Reviews

*Dio's Rome.* An Historical Narrative Originally Composed in Greek during the Reigns of Septimius Severus, Geta and Caracalla, Macrinus, Elagabalus, and Alexander Severus, and now Presented in English Form by HERBERT BALDWIN FOSTER. Troy, N. Y.: Pafraets Book Co., 1905-6. \$9.00 or \$1.50 per vol.

A translation of Dio Cassius, or Cassius Dio as the author with good reason prefers to call him, is a boon to the student of Roman history who knows little or no Greek, and will be welcomed by many also whose acquaintance with the language is more familiar. To undertake the task required courage, both on account of the extent of the original and because of the condition in which it has come down to us. Professor Foster's translation fills six stout volumes, and one might wish that it had been given less liberal margins and somewhat smaller type. It could then have been confined to four volumes, as originally announced, and would have been more accessible to the members of a poor but honest profession. The first volume contains an Introduction, which gives a very clear account of the life of the historian, and of the fate of his work, together with information about the MSS, a bibliography of the more recent books, and a list of the articles which appeared in periodicals between 1884 and 1894. This is followed by the epitome of books i-xxi by Zonaras, in which the portions which are supposed to give Dio's own words are printed in capital letters, and the fragments of xxii-xxxv. Volumes II-V contain books xxv-lxvi, while Volume VI has the remaining books and the fragments of i-xxi, according to the arrangement of Melber. The writer seems to have become wearied as he approached the end of his task, for the Glossary of Latin Terms, announced on the title-page, is not to be found, and the General Index seems to have been hastily made. It is not complete, for one looks in vain, among other things, for Dio's own name, and under "Colossus" there is no reference to v. 301. There is inconsistency in spelling (cf. Calupso and Adrymetum), and "Q. C. Longinus" for Q. Cassius Longinus and "Pub. Sittius" are, to say the least, unusual. There are also many misprints; for example Aquae Cutihæ, Bicillis, Brigantum, Corbuls, Lentullus, Lex Pappist Poppaea, Mammae, Odipus, Philopoemem, and Quindecimvri.

The arrangement of the books does not seem to be in all cases according to the plan stated in the Introduction. On p. 5, for example, it is said that the facts about Dio's reason for writing his history are given in "what is now the twenty-third chapter of the seventy-second book." One who is familiar with the original has no difficulty in running these facts down, but one who was not would not easily trace them to lxxiii. 23, especially since he would look in vain for Dio in

the index. The method of anglicizing only familiar proper names is a difficult one to carry out; one would surely expect Lucan rather than Lucanus.

But these are minor defects. Professor Foster has certainly given us a translation which may be read with pleasure, for his eccentricities of style and of diction rather entertain the weary wayfarer; and, so far as the reviewer has been able to test it, it is an accurate translation. One might wish that other scholars would give us translations of important writers instead of adding to the great number of school and college editions already on the market.

The volumes are handsomely bound and well printed. Outside of the index misprints are few in number and mostly confined to the Greek words in the occasional footnotes on textual variants.

JOHN C. ROLFE

UNIVERSITY OF PENNSYLVANIA

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*A Supplementary Latin Composition.* By H. C. NUTTING. Revised and enlarged Edition. Boston: Allyn and Bacon, 1906. Pp. viii + 135. \$0.80.

This revision is so superior to the first edition that it is practically a new work. As its title suggests, the book aims to supplement the manuals now in vogue, not to supplant them. It offers the upper classes of secondary schools a series of review tests to be used after completing the regular textbook in Latin composition. The contents include a grammatical introduction, thirty-two lessons of isolated sentences, and forty of connected discourse with appropriate vocabularies at the end.

The grammatical introduction presents an admirable summary of the most important principles of Latin syntax. References are given to the grammars in common use, but in many instances the author also propounds an independent rule, incorporating therein the latest deductions of scientific investigators. We have here therefore a more advanced scholarship than is generally found in the school grammars. Rule 84, however, is true of the active voice only. To Rule 31 we shall find numerous exceptions in the literature; but Professor Nutting gives merely a brief statement of a general principle, wisely leaving it to the authors of more elaborate works to state the limitations of the rule. Again, Rule 18 is not to be restricted to those clauses only in which "the subject of the sentence is an infinitive."

The lessons containing the isolated sentences are grouped in six sections, each of which offers material for a complete grammatical review. The forty lessons of connected discourse tell the story of Catiline's life *in extenso*. Choice English is used in all the exercises, and the book is exceptionally free from typographical errors.

The principal parts of irregular verbs are given in a separate list, compounds being entered under the simple verb. For the most part the footnotes and vocabulary give the learner sufficient help for his proper guidance and encouragement, but some of the former seem superfluous, as they merely repeat idioms that are

found in the latter. Long vowels are carefully marked. Occasionally the vocabulary fails to give the needed word, as "mingle," required for p. 60, "October," for p. 65. The future participle of *morior*, needed for No. 6 of p. 24, is not given. Also, the vocabulary does not differentiate between synonyms or explain the constructions they require; thus, under "injure" is found the bald entry, *nocere, laedere*. *Exsilium* is to be preferred to *exilium*. But this is hypercriticism. The book is a good piece of work. Even college freshmen, *me iudice*, can use it with profit.

ELLSWORTH D. WRIGHT

LAWRENCE UNIVERSITY

*A First Latin Book.* By WILLIAM GARDNER HALE. Chicago: Atkinson, Mentzer and Grover, 1907. Pp. xvi + 354. \$1.

This is the fifth revision of the original draft that has been used in mimeographed form and in advance sheets by many other teachers besides Professor Hale. The book consists of Part I: Pronunciation; Part II: Learning to Read—68 lessons—212 pages; Part III: A series of twelve chapters (a condensation from the fifth book of Caesar) with footnotes; a summary of constructions and of forms; an English vocabulary of the same length as the Latin. The work is thoroughly indexed and attractively bound. Of the 961 words 91½ per cent. are from the *Gallic War*. It is a complete introduction to Caesar. The main part of the book—the 68 lessons—is longer than in most books of the kind, partly because every form is given in the body of the book and partly because fuller explanations than usual are given. In actual experience, however, the book does not go slowly. It is designed to cover 32 weeks' work.

In his Introduction (to the student) the author has put himself at once in the student's place, answering for him the question: What is Latin good for? The setting of the lessons that follow is always a situation in real life. "The Complaining Schoolboy," "The Father and the Lazy Schoolboy," "Illness and Drooping Spirits," "The Pleasures of Work," "An Adventure of the Small Boys," are some of the titles of the reading matter. Then one of the boys proposes a mock war—an idea derived partly from Horace and partly from the author's own children—and a regular organization is effected with drilling and an ultimate battle. The book ends with a condensed story of real warfare—Caesar's dramatic account of the destruction of a Roman legion—the attack upon another and the rescue by Caesar. There are no new forms in Part III and no new syntax. The notes tie together and fix in the memory what has already been learned.

The book commands attention. It was made in the classroom—the result of practice and theory. "An Experiment in the Teaching of First and Second Year Latin," by Professor Hale, printed in the *Classical Journal*, Vol. I, No. 1, December, 1905, made teachers look forward to a beginner's Latin book which should record the author's experience in actually teaching Latin for two years in the University High School of Chicago. The record is one of real children and their difficulties, and it is impossible to read the book without feeling the

personal interest and good humor as well as the accurate scholarship and unwearied labor that have gone into it. The flyleaf bears this envoy:

Prodi, parve liber, precor ut te discipulusque  
Atque magister ament quantum ego amavi et amo.

The perfect clearness of the lessons is a training in itself. The whole series of exercises and explanations is so carefully woven together that every opportunity is given for making knowledge certain by repeating impressions. New constructions deal with forms and words that are familiar. The student's difficulties have been diagnosed and the remedy is never found in passing over the difficulty. The word-order taught from the first, the knowledge of forms and the choice of words, the principles of syntax already acquired, are all present daily in the method of attack. The care and thought that have gone into the details are apparent, even in such a minor matter as the arrangement of forms as they face each other on opposite pages in the Summary of Forms.

The little volume contains its own grammar in the daily lessons. The syntax shows extreme simplicity. "What are the ideas which the Romans expressed by the cases?" "What are the ideas which the Romans expressed by the modes?" "In a given case the student has only to know what the Latin *means*, to name the construction." Starting with the idea of mode as an attitude of mind, the student observes shades of meaning, and new forces grow up as clearly as he observes development of life in the biological laboratory. When he once gets the idea of volitive subjunctive, it makes no difference to him whether it is dependent or independent, question or declaration. The presentation of the subjunctive mode is not at the expense of the indicative. The treatment of the cases is equally satisfactory. The book, by supplying a link between English grammar and the new language, serves in large measure to solve in a sane and scholarly way the problem of the student's transition from the grammar school to the high school.

ADÈLE ALLEN

HIGH SCHOOL  
Holyoke, Mass.

*Homer.* Ein Wegweiser zur ersten Einführung in die Ilias und Odyssee. Von CHRISTIAN HARDER. Leipzig: G. Freytag; Wien: F. Tempsky, 1904. Pp. viii + 282. M. 4.60.

The aim of this book is to describe the whole environment of the Homeric poems. The introduction, dealing with the earliest migrations in the Balkan peninsula and the Aegean, is a good résumé of present-day results and surmises in the archaeological and ethnological fields involved. Much that might be regarded as beyond the bounds of the Homeric text is justified by the author's purpose, which is to make a book for those schools in Germany which devote little or no time to the reading of Homer, except in translation. In his account of the pre-Homeric age the author is careful to say that the Homeric world is not the Mycenaean world. The development of religion on Greek soil is very fully treated,

even carrying the student back to anthropological points of view, with the implication that the fetich and the totem still survived. The account of mythology might well have been illustrated with cuts as fully as is the rest of the book. The superabundance of material here makes the presentation somewhat dry. On the other hand, there is a capital paragraph on the trite topic of the effect of climate and country on the people, and later some good reflections on the difference between the ancient and the modern attitude toward nature.

To summarize all the contents is here impossible. Copious references to the Homeric text, and not infrequently references to the Bible, line the bottom of each page. Modern authorities are not given, and it is, therefore, with some astonishment that we read the confident assertion that Hector was a Boeotian who originally lived near Achilles. However readily we may admit the results of Bethe's and others' studies in this direction, we should prefer, in an elementary book, to be warned that not all these conclusions are universally accepted, or can be proved beyond doubt. And yet, the variety of interesting material here brought together in compact and orderly array, the new points of view in many of the descriptions of life in Homeric times, the kind of topics, which are often passed over by the busy teacher who has no time to inquire into them himself, make this a repository of information which we commend to teachers of literature.

C. B. GULICK

HARVARD UNIVERSITY

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*Vademekum für die Homerlektüre.* Von OSKAR HENKE. Leipzig and Berlin: B. G. Teubner, 1906. Pp. 80. Pf. 80, unbound.

The matters treated in this little book are such as usually find a place in the introduction or the appendix of an English or American school book. There is a careful chronological division of both *Iliad* and *Odyssey*, followed by a summary of their contents, the usefulness of which we are inclined to question. A boy or girl had better read the text itself. More helpful is the account of Homeric geography, accompanied with four small but adequate maps showing the Homeric conception of the earth, the Trojan plain, Odysseus' Cephallenian kingdom, and the island of Ithaca. At this point the author expounds the Leukas-Ithaca question in the clearest and, on the whole, the soundest, way we have yet seen. Other short chapters, some good, others excellent, deal with government and society, religion and worship, the house, the ship, costume, arms and the army, and Homeric psychology. The "Homeric Question" is not discussed or even stated, perhaps wisely. All the more objectionable, therefore, is the epithet "spurious" when applied without warning to Book xiii. This book may not, as the author says, fit into the narrative of the *Iliad*, but unless the limits of what is spurious, when the term is applied to the Epos, be first defined, a beginner is likely to be misled. Nevertheless the teacher will find much in this compendium that is stimulating and illuminating.

C. B. GULICK

HARVARD UNIVERSITY

*The Poetic Element in the Satires and Epistles of Horace.* Part I.

By PHILIP HOWARD EDWARDS. Baltimore: Johns Hopkins Dissertation, 1905. Pp. 47.

The object of this dissertation is to bring to light certain elements in the style of the *Satires* and *Epistles* of Horace, that have been undeservedly neglected through the readiness with which the poet's own statements—that these works are prosaic and conversational in style—have been accepted at their face value merely.

The attitude of Horace in this matter is discussed in the Introduction. This is followed by four sections: "Real Poetry," "Parody," "Elevated Passages," "Poetic Reminiscence." Naturally, the decision as to where a given passage will be classified must often be distinctly subjective, and the author admits this difficulty in certain cases.

A considerable number of the expressions quoted hardly seem to add to the poetic quality of the poems in which they stand. The passages dealing with nature are for the most part well chosen, but the description of Horace's estate (p. 21), for example, is not far removed from the realm of prose by the trite reference to the sun's chariot.

The section on "Poetic Reminiscence" might in itself be the nucleus of a separate dissertation. But the mere fact that a phrase is borrowed from Homer or Sophocles does not necessarily mean that it is poetic in quality, and to be classed among those passages which make up the "poetic" as distinguished from the "prosaic" element. *Ajax, heros ab Achille secundus* (p. 38), though Homeric in origin, does not seem to rise very far above the reach of the *Musa pedestris*.

In general, however, the work has been carefully and discriminatingly done. That the results seem hardly proportioned to the labor expended is not surprising in a subject of this sort.

KATHARINE ALLEN

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## New Literature

### BOOKS

ARNOLD, EDWARD VERNON, and CONWAY, ROBERT SEYMOUR. *The Restored Pronunciation of Greek and Latin*. With tables and practical illustrations. Cambridge: University Press (New York: G. P. Putnam's Sons), 1907. Pp. vi+26. \$0.25.

This is a third and revised edition of the pamphlet first published in 1895, and embodies the scheme approved for Latin by the Classical Association at its recent meeting in Manchester, England.

BRÉAL, MICHEL. *Pour mieux connaître Homère*. Paris: Hachette, 1906. Fr. 3.50.

The first part of the book is a clever discussion of the Homeric question. The poems are not a collection of ballads, but the product of a guild of poets living, perhaps, at the court of the last kings of Lydia. The second part treats of the meaning of a number of Homeric terms.

BRUGMANN, KARL, and LESKIEN, AUGUST. *Zur Kritik der künstlichen Weltsprachen*. Strassburg: Trübner, 1907. Pp. 38. M. 0.80.

On the basis of the general laws that govern the use and development of language Brugmann denies the possibility of an artificial universal language that will serve the needs of daily life, commerce, and the sciences. Leskien criticizes Esperanto in particular as badly constructed in its sounds, forms, vocabulary, and syntax, and declares it difficult to learn.

BURGESS, THEODORE C., and BONNER, ROBERT J. *Elementary Greek*. An Introduction to the Study of Attic Greek. Chicago: Scott, Foresman & Co., 1907.

Shows the rare combination of simplicity, brevity, and thoroughness. To meet the requirement that the student complete the first book of the *Anabasis* by the end of the first school or college year, the number of lessons has been reduced to sixty, the vocabulary is that of Xenophon, and each lesson, beginning with the ninth, contains a passage from the *Anabasis*.

KIMBALL, EVERETT. *A Students' History of Greece*. By J. B. BURY. Edited and prepared for American High Schools and Academies by EVERETT KIMBALL. New York: The Macmillan Co., 1907.

In this edition of Bury's *History of Greece for Beginners* the editor has confined himself chiefly to excision, though in some places a different arrangement of material has been adopted. Statements of facts have not been changed, and so far as possible the author's exact language has been retained. Here and there, however, paragraphs have been expanded, or new ones added. Many new maps are given.

MILNE, JOHN STEWART. *Surgical Instruments in Greek and Roman Times*. With Illustrations. Oxford: Clarendon Press, 1907. Pp. xi+187. 64 Plates.

A useful and interesting book, containing a systematic account of the instruments with which Greek and Roman physicians practiced their profession. After an introductory chapter on the medical writers, and one on "Material, Execution, and Ornamentation," the different instruments are taken up in detail: knives, probes, forceps, bleeding cups, bone and tooth instruments, etc. An inventory of the chief instruments in various museums, and a bibliography are given in the Appendix. Sixty-four plates furnish abundant illustration.

STAHL, J. M. *Kritisch-historische Syntax des griechischen Verbums der klassischen Zeit*. Heidelberg: Winter, 1907. Pp. 838. M. 23.

An addition to the valuable series of IE "Handbücher" to which belong the Latin, Greek, and Oscan-Umbrian grammars of Sommer, Hirt, and Buck. The

high reputation of the author and the series will gain for it instant recognition. The book is "historisch" in that it traces the development of constructions, "kritisch" in noting variations from standard use due to textual corruption. There is no bibliography.

**STUDIES IN CLASSICAL PHILOLOGY.** Edited by a committee representing the departments of Greek, Latin, Archaeology, and Comparative Philology of The University of Chicago. Volume IV. Chicago: The University of Chicago Press, 1907. Pp. 230. \$1.50 net; \$1.64 postpaid.

Contains an elaborate study of *Sanctae Silviae Peregrinatio* (pp. 5-160) by Edward A. Bechtel, and an article on the *General Civil and Military Administration of Noricum and Raetia* (pp. 161-230) by Mary Bradford Peaks.

**WRIGHT, WILMER CAVE.** *A Short History of Greek Literature.* New York: American Book Co., 1907. Pp. 543.

An excellent sketch, well adapted for the use of college classes in Greek literature.

**ZIMMERN, ALFRED E.** *The Greatness and Decline of Rome.* Vol. I, *The Empire Builders.* Vol. II, *Julius Caesar.* By Guglielmo Ferrero. Translated by Alfred E. Zimmern. New York: G. P. Putnam's Sons, 1907. Pp. vi+328; vi+389.

The original of this translation appeared in 1901. The two volumes contain a history of the Age of Caesar, from the death of Sulla to the Ides of March. Prefixed to the work are five introductory chapters, giving a summary of Roman history to the time when the detailed narrative begins. It is the intention of the author to continue the history in succeeding volumes down to the decline of the Empire.

#### ARTICLES

**ALLEN, KATHARINE.** *The Date of Cicero's Cato Major de senectute.* *American Journal of Philology*, XXVIII (1907), pp. 297-300.

Was the *De senectute* written shortly before or shortly after Caesar's death? Arguing for the former thesis, Miss Allen shows that the political troubles for which Cicero in section 2 says that he hopes to find consolation in the future cannot be those which followed the death of Caesar. The letters which belong to that period show that Cicero was in no mood for consolation. Her most important point, however, is the fact that in the introduction to the second book (written after Caesar's death) of the *De divinatione* Cicero gives a list of his philosophical and rhetorical works, including the *De senectute*. He then adds (§ 4): *adhuc haec erant. Ad reliqua alacri tendebamus animo sic parati ut nisi quae causa gravior obstitisset nullum philosophiae locum esse pateremur qui non Latinis litteris illustratus pateret.* The *causa gravior*, which interrupted Caesar's literary activity, Miss Allen thinks is the death of Caesar. If this is so, the inevitable conclusion is that the *Cato Major*, being included in the statement *adhuc haec erant*, was written before the assassination had taken place.

**BETHE, E.** *Die dorische Knabenliebe: ihre Ethik und ihre Idee.* *Rheinisches Museum für Philologie*, XXVI (1907), 438-75.

Among the Dorians this custom was recognized and encouraged by the state, regulated by fixed forms, and even sanctioned by religion. In connection with it there developed a chivalry comparable to that of the Middle Ages. The basis of the custom was the belief that the lover transmitted to the youth his own manly qualities, and that by bodily rather than by spiritual contact, because the *semen virile* contained the soul.

**SOLMSSEN, FELIX.** *Vordorisches in Lakonien.* *Rheinisches Museum für Philologie*, XXVI (1907), 329-38.

A recently discovered Laconian inscription contains the word *καβάρα* as an epithet of Zeus. The form, from *κατα-βάρας*, adds another to the list of "Achaeanisms" in this dialect, which proves that the dependents of the Spartans were a remnant of the race that formerly held the Peloponnesus. The Heraclians, whose dialect does not contain these Achaeanisms, left Laconia before the language of these dependents had exerted much influence upon that of their masters.